

Architectural
Library

NOV 28 1921

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



Winchester College. Interior and East Window of Fromond's Chantry.

Two Shillings & Sixpence Net

27-29 Tothill Street, Westminster, S.W.1.

Vol. L

November 1921

No. 300

HAYWARD'S LIGHTS and BUILDING . . SPECIALITIES.

- I. Hayward's Pavement Lights, Flaps, etc.
- II. Hayward's Circular Lights and Coal Plates.
- III. Hayward's Iron Staircases.
- IV. Hayward's Ventilators.
- V. Hayward's Stable Fittings (Cottages).
- VI. Hayward's "Jhilmil" Steel Lathing.
- VII. Hayward's Radiators and Boilers, etc.
- X. Hayward's Steel Casements and Sashes.
- XI. Hayward's Ornamental Lead Glazing.
- XII. Hayward's Patent Reform Roof Glazing.
- XIII. Hayward's "Copperite" Fire-resisting Glazing.



Hayward's Patent "Putty Grooved" Steel Casements and "Prior" Lead Glazing.
Don't have Wood Casements—Use Steel, which keep WEATHERTIGHT and DRAUGHTLESS.

Write for Catalogues and
full information to

HAYWARDS LTD., Union St., Borough, LONDON, S.E.

Tel.: Hop. 3642.

ALSO AT 32 King Street West, MANCHESTER, and 141 West Regent Street, GLASGOW.



CONCRETE
BLOCKS
PLASTER
SLABS



FIBROUS
PLASTER
CEILING SLABS.
SUSPENDED
CEILINGS.
for
"DORLONCO"
HOUSES.

PARTITIONS
WALLS
ROOFS
ETC.

"FERRO - GLASS"
Patent
PAVEMENT
LIGHTS.
FERRO-
CONCRETE
GLAZING BAR.

Telephones:
CITY 2218 and
CENTRAL 773.

J. A. KING & CO.

Telegrams:
"KINOVIQUE
CENT., LONDON."

181 QUEEN VICTORIA STREET, LONDON, E.C. 4.

SHEFFIELD; RAWCLIFFE, YORKS; and GOTHAM, NOTTS.



Platc III.

November 1921.

TOMBEAU DE PASTEUR, A PARIS.

Ch. Girault, Architect



BASILIQUE DE ST. MARTIN, A TOURS.

Victor Laloux, Architect.

M. ALPHONSE A. DEFASSE, who was born in Paris in 1860, and was a pupil of M. André, is also a Past-President of the S.A.D.G., and it was during his term of office that the first "rapprochement" between the architects of the two countries took place, in 1913, when a selection of prize drawings from the Ecole des Beaux-Arts was exhibited at the Architectural Association rooms. On this occasion we had the pleasure of welcoming M. Defrasse and several of his colleagues at the opening of the exhibition by H.E. M. Paul Cambon, the French Ambassador. M. Defrasse holds the important position of Architecte-en-Chef des Bâtiments Civils et de la Banque de France, is a Chef d'Atelier and membre du Jury de l'Ecole des Beaux-Arts. He obtained the Grand Prix de Rome in 1886, Grand Prix, Brussels International Exhibition 1897, and of the

obtained the Grand Prix de Rome in 1880; Prix Jay (1875); Prix Jean Leclère and Rougevin (1888); Achille Leclère (1879); is a member of the Conseil Supérieure des Beaux-Arts, Inspecteur Général des Bâtiments Civils, Architecte du Palais des Beaux-Arts de la Ville de Paris, Lauréat de la Société Centrale, and also holds the Grande Médaille d'Architecture Privée, S.C.; Grand Prix, Paris International Exhibition, 1900; R.I.B.A. gold medallist, etc.; is member of the Société Centrale, Société des Artistes Français, Société de la Défense Mutuelle des Architectes Français, and S.A.D.G.

Principal works.—Palais d'Hygiène and Palais de la Chambre de Commerce, Paris International Exhibition, 1889; Tomb of Pasteur at the Pasteur Institute, 1896; Petit Palais, Paris International Exhibition, 1900; Architecte-en-Chef du Grand



LÉGATION DE FRANCE, A CETTIGNE.

Paul Guadet, Architect.

Paris International Exhibition of 1900, and Médaille d'Honneur of the Salon, 1893. He is a member of the Société Centrale, Société des Artistes Français, Association des Artistes, Société de la Défense Mutuelle des Architectes Français, and S.A.D.G., and the author of several important monographs on ancient architecture.

Principal works.—Branches of the Bank of France and the reconstruction of the Bank in Paris; houses in Paris, Nogent, Enghien, etc., and reconstruction of the hospital at Fontenay.

M. CHARLES L. GIRAULT, is a Membre de l'Institut (Académie des Beaux-Arts) and Past-President of the S.A.D.G. and of the Société Centrale, was born at Cosne in the Département of the Nièvre in 1851, and was a pupil of M. Daumet. He

Palais do., 1900; additions to the Royal Palace of Laeken (Brussels), 1904; Museum of the Congo, Tervuren, 1904, etc.

M. JULES A. GODEFROY, was born at La Rochelle in 1863, and was a pupil of MM. André and Laloux. Was Vice-President of the S.A.D.G., 1911-1913, and hon. sec. of the French Committee for the Exhibitions of French Beaux-Arts students' work in London (1913), and the Exhibition of Franco-British Architecture in Paris (1914). Is Architecte-en-Chef du Ministère des Postes et Télégraphes, and was awarded the Médaille d'Honneur in the Salon of 1906, and is a member of the Jury of the Ecole des Beaux-Arts. M. Godefroy is a member of the Société Centrale, Société des Artistes Français, and S.A.D.G., and hon. member of the Architectural Association of London.

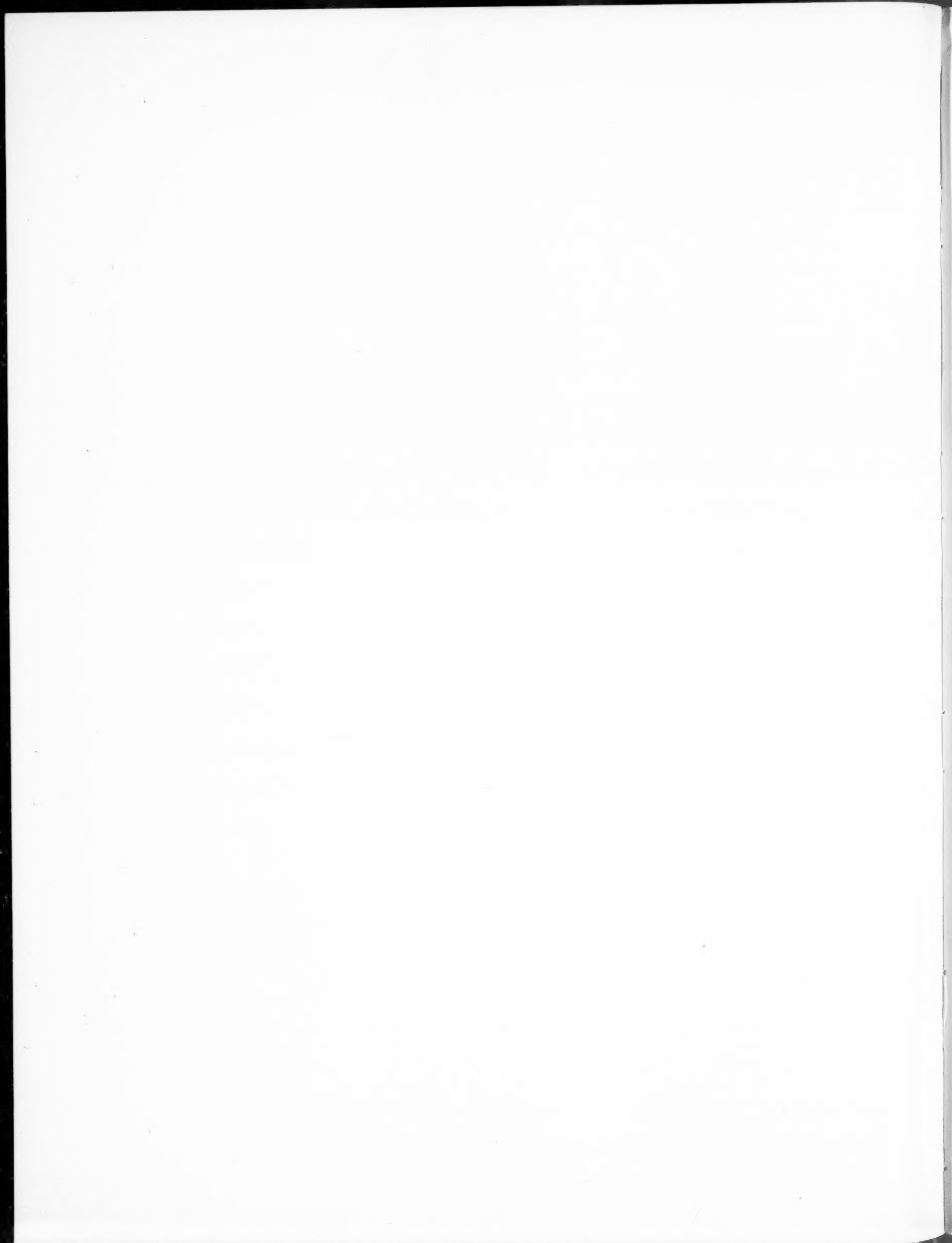
THE FRANCO-BRITISH UNION OF ARCHITECTS.



Plate IV

November 1921.

CASERNE DES CÉLESTINS, A PARIS.
Jacques Hermant, Architect.





LABORATOIRE DE ZOOLOGIE MARITIME, A WIMEREUX (PAS DE CALAIS).

L. Bonnier, Architect.

Principal works.—Caisse d'Epargne, Flers; Salle des Fêtes, Surènes; Monument to Carnot, Dijon; Monument to Carnot, Limoges; Monument Français, Plombières; Préfecture et Archives Départementales, Limoges; Château du Fraisse (Haute-Vienne); Centrale Téléphonique, Boulevard Raspail, Paris.

M. PAUL A. J. J. M. GUADET, was born at Paris in 1873, and was a pupil of MM. Guadet and Paulin. He is a member of the Council of the S.A.D.G.; Professeur de perspective à l'Ecole des Beaux-Arts; was Sous-Inspecteur for the Paris International Exhibition, 1900; Architecte adjoint du Ministère des Affaires Etrangères; Architecte-en-Chef des Bâtiments Civils et Palais Nationaux, et du Ministère des Postes et Télégraphes, and gold medallist at the Brussels International Exhibition; he is a member of the Société Centrale, Société des Artistes Français, Association des Artistes, and S.A.D.G.

Principal works.—Collaborated in the reconstruction of the Théâtre Français and the Cour des Comptes. Legation de France au Montenegro; apartment houses in Boulevard Exelmans, Paris; Central Telephone Exchange at Auteuil, etc.

M. JACQUES R. HERMANT, was born in Paris in 1855, and was a pupil of MM. Vaudremer and Paulin. He is a Past-President of the S.A.D.G., and it was during his year of office, in 1914, that the Exhibition of Franco-British Architecture in Paris was held, and a delegation of British architects, . . . under the presidency of Sir Reginald Blomfield, R.A., were the guests of the S.A.D.G. at the opening of the exhibition and annual banquet of the society.

M. Hermant was a "first second Prix de Rome" in 1880; is Architecte en Chef des Bâtiments Civils et Palais Nationaux (Ministère de la Marine and Palais de Rambouillet); Architecte de la Ville de Paris (III section;) was awarded a gold medal at the International Exhibition of 1889; two Diplômes d'Honneur at the Brussels International Exhibition, 1897; a silver medal

at the Paris International Exhibition, 1900; a first Médaille at the Salon of 1901; the Grande Médaille d'Architecture privée of the Société Centrale, 1901; Médaille, Concours des Façades (Rue Réaumur), 1906; Grand Prix, St. Louis International Exhibition, 1906; was a member of the Conseil Général des Bâtiments Civils 1909-1910, and is a member of the Société Centrale, Société des Artistes Français, Société de la Défense Mutuelle des Architectes Français, etc.

Principal works.—Caserne des Célestins, Paris; Groupe scolaire, rue Championnet, Paris; Palais du Génie Civil et moyens de Transport, Paris International Exhibition, 1900; Musée Centermaux, Paris International Exhibition, 1900; Société Générale head office, Paris; Château de Voisenon (Seine et Marne); Salle Gaveau, rue de la Boétie, Paris, etc.

M. Hermant is also the author of an important monograph on American architecture (1893).

M. VICTOR LALOUX, was born at Tours in 1850, and was a pupil of M. André. He is a Membre de l'Institut (Académie des Beaux-Arts), and Past-President of the Société Centrale and the S.A.D.G. He obtained the Grand Prix de Rome in 1878; is Inspecteur Générale des Bâtiments Civils and Palais Nationaux; Professeur and Chef d'Atelier à l'Ecole des Beaux-Arts; was awarded a gold medal at the Paris International Exhibition, 1889; Médaille d'Honneur of the Salon, 1885; gold medal Paris International Exhibition, 1900.

M. Laloux is Honorary President of the Société des Artistes Français, and was the founder of the S.A.D.G. in 1877; he is also a member of the Association des Artistes and the Société de la Défense Mutuelle des Architectes Français.

Principal works.—Basilica of St. Martin; Railway Station and Hôtel de Ville at Tours; Quai d'Orsay Station and Hotel, Paris; Hôtel de Ville, Roubaix, etc.

M. Laloux is also the author of several monographs on the restoration of Olympus and "L'Architecture Grecque."

Winchester College.

By R. Pares.

WILLIAM of Wykeham, Bishop of Winchester, having already set in motion his building projects for New College at Oxford, turned his attention to the building of a place for his elementary school at Winchester. This school was in a certain measure supplementary to New College, and, although it retains its independent constitution, has always been very closely connected with it. After various Bulls and Licences, the Charter of Foundation was published in October 1382. By the revised version of the Statutes issued in 1400 the numbers of the body were constituted thus: a warden, seventy scholars, ten Fellows, three chaplains, three chapel-clerks, sixteen choristers, a head master and an usher. Of the qualifications and elections of scholars we need here say little; they were probably to be poor boys, certainly to be young (not over twelve at the time of admission), and destined in all likelihood for Holy Orders. Founder's kin were to have an incontrovertible right of admission, and for the rest boys from certain counties were to be given preference over others. There were also to be ten Commoners of gentle family. They were probably not included in the original scheme of foundation, but were added by a revision of the founder's purpose. It is necessary to mention these details of the foundation in order to understand the plan of the buildings.

First, however, a word as to the site. Wykeham bought of the monks of the Benedictine Priory of St. Swithun a messuage, an acre and a half of garden land, and a meadow of three acres, in the Soke of Winchester, within his own episcopal jurisdiction. This site was bounded on the north by the highway, on the west by the almshouse of the Sisters of Mercy, on the south-west by a stream called Lockburn and a wall, and on the east by another stream called Logie. Other ecclesiastical neighbours besides the Spital were the convent of Carmelite Friars on the south-west and St. Elizabeth's College beyond Logie. The enclosure of the College grounds was divided (besides the actual site of the buildings) into a farmyard, a garden, and a meadow.

The materials of the fabric are a coarse stone seaborne from Quarr Abbey, Isle of Wight, and a finer sort from Beere, on the Devonshire coast. Such part of the original stone as is left

has been matured by the weather into a very deep and beautiful golden-brown colour.

There is considerable doubt as to the identity of the architect of the buildings. The tradition says that Wykeham, who was probably an architect in earlier life, was his own architect in this and other cases. It is probable that the buildings were executed by William Winford, who is described as a mason, and whose portrait appears at Wykeham's head in the east window of the chapel.

Wykeham may however have made the rough designs and plan of the building. The style of the architecture is Early Perpendicular, simple and severe. The smaller doorways are pure Gothic arches, the larger gateways more approximate to the debased Tudor arch. The smaller doorways and windows are surmounted by hood-mouldings, square in the windows, following the curve of the arch in the doorways, with pendent corbels. The windows, which in their present form date only from 1812, but harmonize well with the rest of the architecture, are (with few exceptions) double lights, cusped and sometimes divided with transomes.

The original buildings were opened on 28 March 1394; they are ranged round two courts. The approach is from the highway running from the King's Gate to Wolvesey, past walls of extremely plain, almost forbidding aspect, with scarce a window looking out on to the way, to Outer Gate, which has over it a very beautiful statue of the Virgin and Child, probably original. On the right hand inside the gate is the porter's lodge, and above it the steward's room. Passing through Outer Gate one enters Outer Court, which is 60 ft. wide. On the north side of it, towards

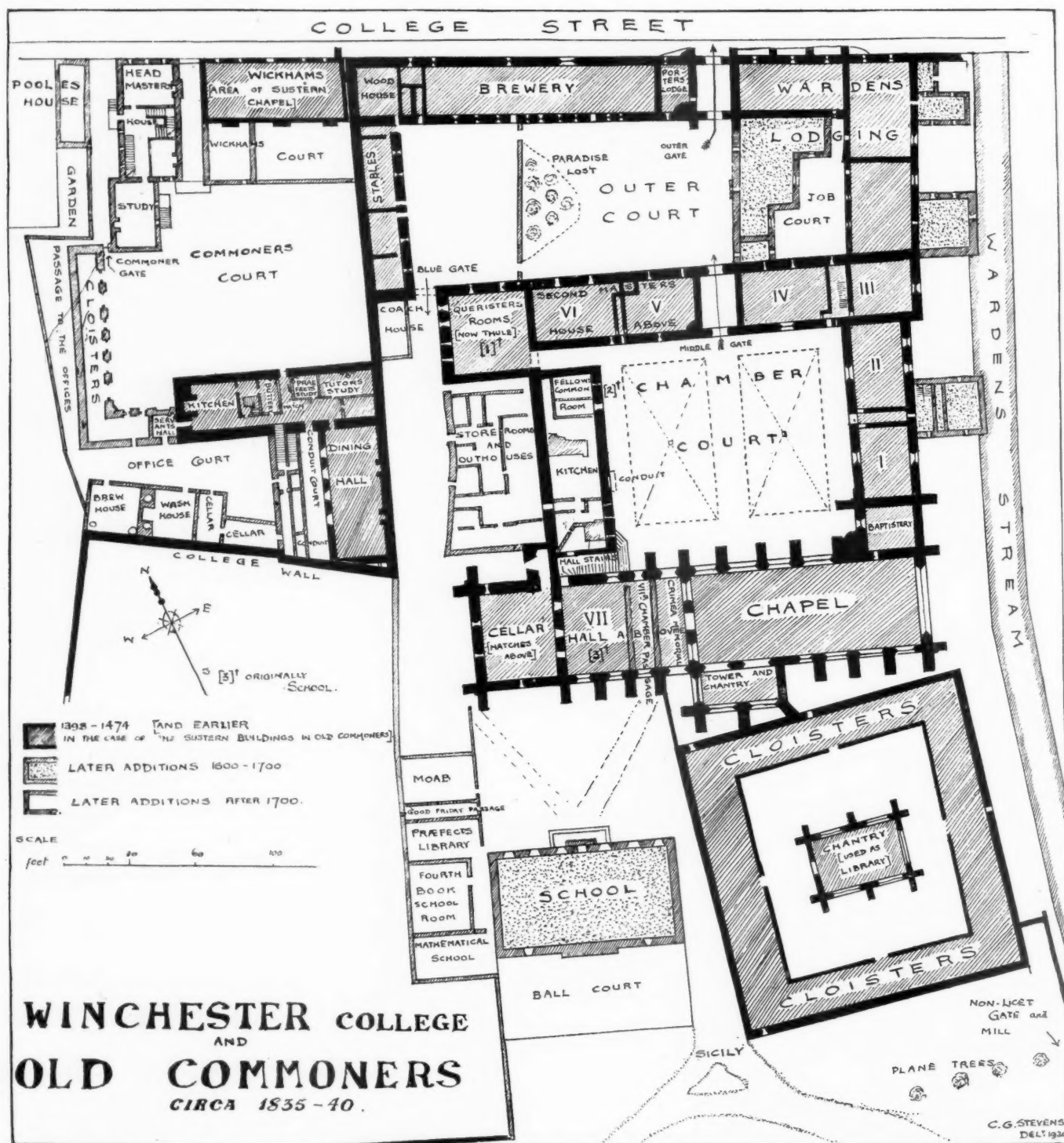


INTERIOR AND EAST WINDOW OF FROMOND'S CHANTRY.

the street, were the brewhouse, the slaughterhouse, and the wood house; on the west were the stables, screened since 1663 by a low wall in front of which lies a plot of ground called Paradise Lost. All these offices around Outer Court are low and unornamented. On the east the granary once stood some feet back; this was turned in 1597 into the Warden's lodgings, and in 1832 the front was carried forward to its present position nearly as far west as Outer Gate. On the south lie the collegiate buildings, to which the entrance is through Middle Gate, opposite to Outer Gate,



CHAPEL TOWER AND CORNER OF SCHOOL.





CHAMBER COURT, WINCHESTER COLLEGE.



THE CLOISTERS, SOUTH-WEST CORNER, WITH BUTTRESS OF FROMOND'S CHANTRY.



THE SCHOOL.

surmounted with a fine tower and adorned on each side with a figure of the Virgin crowned.

This gate leads to Chamber Court, the centre of the life of the college; almost a square of about 115 ft. each way, it is paved with cobblestones and flints bordered and crossed from north to south by broad pavements of flagstones. Round this court stand all the greater collegiate buildings; the chapel and the hall on the south, and the lower buildings of the chambers and the kitchen on the other three sides. These buildings were of two floors until the seventeenth century, when a third floor was made in the roof. The chambers are numbered from the south-east corner, next to the sacristy, as may be seen from the plan, and were all devoted to the use of the scholars. The chambers upstairs were numbered in the same way. First, second, and third contained three Fellows each; fourth was the Warden's private room and election chamber; next to it, and over Middle Gate, was his public reception-room. Fifth was the chamber of the Warden of New College, and sixth was the room which housed the Master, the usher, and the tenth Fellow. The kitchen reaches from floor to roof, and at one time extended to Hall stairs in the south-west corner, a very fine flight of steps. Beyond these was the room called School, wherein all the public lessons of the college were performed. In the embrasure of the windows, which look out into Meads, are three stone steps on which the eighteen prefects sat, commanding a view of the generality. There was at first no fireplace, and between cold and crowd the discomfort must have been great. Above School was Hall, a magnificent room, lofty and broad and spacious, with a roof of great simplicity and tall Perpendicular windows. The walls were at first covered with worsted hangings, but a simple wainscot was given by Dean Fleshmonger about 1540. The scholars' tables run along the sides and are very old if not original. If they are original, they must have

been among the first fixed tables in England. At the eastern end is a low dais, on which stands the High Table. The floor was originally paved, but is now of wood. An open fire was lighted in the middle in cold weather. At the lower end of Hall are the butteries, known as hatches; below them is the cellar, a chamber with a very fine vaulted roof, and above them the audit-room and the original library. The chapel occupies all the rest of the south side. It is 93 ft. long, 30 ft. wide, and 57 ft. high. It has been much altered since the foundation; the rood-loft, which divided the choir from the ante-chapel, was replaced in 1572 by a choir-screen, and the High Altar was, of course, removed at the Reformation. In 1682 Warden Nicholas had the stalls removed to the ante-chapel and wainscoted it; recent alterations have, alas! been frequent. The chief feature is the Jesse window at the east end; it is Perpendicular, of seven lights, divided by a cusped transome. The original glass was unfortunately replaced by a copy in 1821. Some fragments of it are preserved in the South Kensington Museum, and even the copy, which is not half so good as the original, is worth looking at. The original tower, whose shape is uncertain, was replaced in 1474 by the present tower, of which we shall say something a little later.

South of the chapel lie the cloisters; they are not quite parallel with it, forming a square of 100 ft. On the stone seats, beneath the open windows (which are of three lights, unglazed, with very beautiful Perpendicular tracery), the scholars sat in summer, and school was held there. (Hence the summer term is called Cloister Time.)

These, then, are the original buildings; much speculation has been uttered upon the question, How far was the design of the foundation monastic? Judging from the architectural standpoint, the answer is, Very little. There is, indeed, a cloister, but that it was not the centre of the daily life of the college is



HALL STAIRS AND ENTRANCE
TO KITCHEN.



INTERIOR OF SEVENTH CHAMBER (OLD SCHOOL)
SHOWING ORIGINAL PREFECTS' SEATS.

attested by the fact that the collegiate buildings are not ranged round it, and that its original purpose as set forth in the statutes was that of a burying-ground for the Fellows; and that the style of architecture is not exclusively ecclesiastical may be seen from a comparison with such a secular building as Haddon Hall.

I will now describe briefly the chief changes and additions made to the buildings since Wykeham's time. In 1420 John Fromond, steward of the estates, died, and by his will founded a chantry; in the cloisters a small building was made for this purpose of Beere stone. Disused at the Reformation, it was turned into a library in 1629. The room above it always was a library from its foundation. The most remarkable feature of the chantry is the glass in the east window, originally in Thurbern's chantry. Warden Thurbern died in 1450, and his chantry, built on the site of Wykeham's belfry upon the south side of the ante-chapel, was finished, with the present very beautiful square tower above it, in 1474.

The history of the other important additions is that of the increase of the number of Commoners. Originally there were ten, probably lodged with the Fellows and the Master in their chambers. In the next century the excess of this number was lodged with the Warden of St. Elizabeth's College. In the reign of Charles II, perhaps owing to the frequent visits of the Court to Winchester, the pressure became extreme, and although the Commoners were still able to be housed somewhere, probably in the town, a new schoolroom had to be built. Accordingly, the present "School" was built, possibly by Wren (but this is difficult to determine). It is a rectangular building of brick; the central part of the face is surmounted by a pediment; above

the round-headed windows are heavy festoon mouldings; the door, hooded by a lunette, is surmounted by a later statue of Wykeham. In short, the building is a masterpiece of the Italian Renaissance style, with the characteristic touch of English heaviness. To reach it a passage was cut through the wall of the old school and partitioned from the remainder of that room, which became Seventh Chamber.

This measure only relieved one side of the pressure, and in the eighteenth century, under Dr. Burton, a definite lodging-house had to be provided for the Commoners. He turned the chapel of the Susterne Spital and the hospital itself, west of the college, into a boarding house, building a house for himself at the west end of the chapel, and a gallery between this house and the hospital, thus, with the college stables, on the east, forming a court known as Commoner Court.* This place, known collectively as Old Commoners, was unhealthy, and was pulled down in 1839, and replaced by New Commoners, which, however, only perpetuated the defects of the old buildings. New Commoners was therefore turned into classrooms in 1869, and the boys were removed to boarding-houses.

More recent are some memorial buildings made in honour of the quincentenary of the school, including a museum erected in the Italian Renaissance style, and a science building of the present century, built in a style that defies description. Proposals for a war memorial are now in process of discussion, and may result in important additions or alterations to the present architecture.

* See the plan, without which it is impossible to elucidate these buildings.

Vladimir Kirin, le Jeune Artiste Croate.

VLADIMIR KIRIN, le jeune artiste croate, naquit en 1894 à Zagreb en Yougoslavie. Dès sa plus tendre jeunesse l'état de son père (il était acteur) lui donnait l'occasion de pénétrer les attirants secrets de la vie des apparences, qui est celle du théâtre. Ce n'est donc point par hasard que toutes ses œuvres tirent au romantisme, et qu'on y rencontre si souvent des dées phantastiques et scurriles. La guerre mondiale qui éclata le força de quitter l'école d'architecture, qu'il allait finir. Au théâtre de la guerre à l'est, où il fut jeté, après la bataille il trouve l'occasion à étudier l'architecture des églises de villages russes, dont la richesse des couleurs et les formes bizarres et phantastiques l'attirent et l'intéressent fortement. La guerre lui devint un puissant événement intellectuel. Il parvint à

connaissait que des reproductions imparfaites, sont devant lui dans les épreuves originales dans la riche collection du British Museum. C'est avec beaucoup d'enthousiasme qu'il se met à les étudier et s'emparer du secret de leur technique. Enfin il commence à travailler sous les forts impressions que lui a fait la ville de Londres. Le rythme impulsif du travail l'attire surtout. Les docks sur la Tamise, et la vie pleine d'énergie qu'il y voit, lui donnent l'idée pour toute une série des lithographies pleines d'effet. Ces feuilles ne montrent pas encore cette technique subtile et lumineuse qu'ont les lithographies de Pennell, c'est vrai, mais elles attirent, quant même, par la division téméraire de la lumière et de l'ombre. Le remuement de traits, la technique floconneuse, présentent avec succès



VLADIMIR KIRIN.
Self Portrait.

comprendre la grandeur de Dostojevski. La pitié profonde pour les "humiliés et offensés" lui fait naître une des plus belles de ses premières œuvres, c'est une scène touchante des "Mémoires de la maison mortuaire," par Dostojevski.

Etant blessé et congédié pour un temps loin du champ de bataille, il s'inspire du charmant art baroque tchèque. Il essaie, plein de témérité mais sans succès, à s'enfuir de l'atmosphère oppressante de la pourri Austro-Hongrie, qui va finir. Tout près de la frontière vaste de l'ouest il est forcé de retourner. Mais il voit toujours devant son âme le pays de ses désirs. Au bout de longs efforts, et aux prix de plus grandes privations, ce rêve s'accomplit enfin. Les derniers jours de l'automne en 1920 il se trouve à Londres.

ICI une vie de miracles jamais imaginée se présente à ses yeux. Les œuvres des grands graveurs à l'eau-forte modernes, Méryon, Cameron, Legros, Brangwyn, et Pennell, dont il ne

l'atmosphère pleine de vapeur et de fumée. Il se laisse inspirer aussi par le romantisme de ces rues étroites et courbes près de la Tamise et leur embrouillement, comme par les silhouettes phantastiques, qui s'entrevoit dans ces demi-ténèbres de la nuit, qu'il emploie pour ses vues scurriles qui, vivifiées par sa riche phantasie, font beaucoup d'impression. Suivant une commande, il dessine aussi une série des vues architectoniques de Londres.

A son retour de Londres il passe par Paris. C'est ici qu'il comprend la beauté supérieure de la gothique française. L'église de Notre-Dame et son entourage l'attirent tellement qu'il en fait une série de lithographies magnifiques qu'il fait paraître dans un portefeuille ces jours-ci à Zagreb.

DR. ARTUR SCHNEIDER.

Zagreb, le 25.v.1921.

VLADIMIR KIRIN, LE JEUNE ARTISTE CROATE.

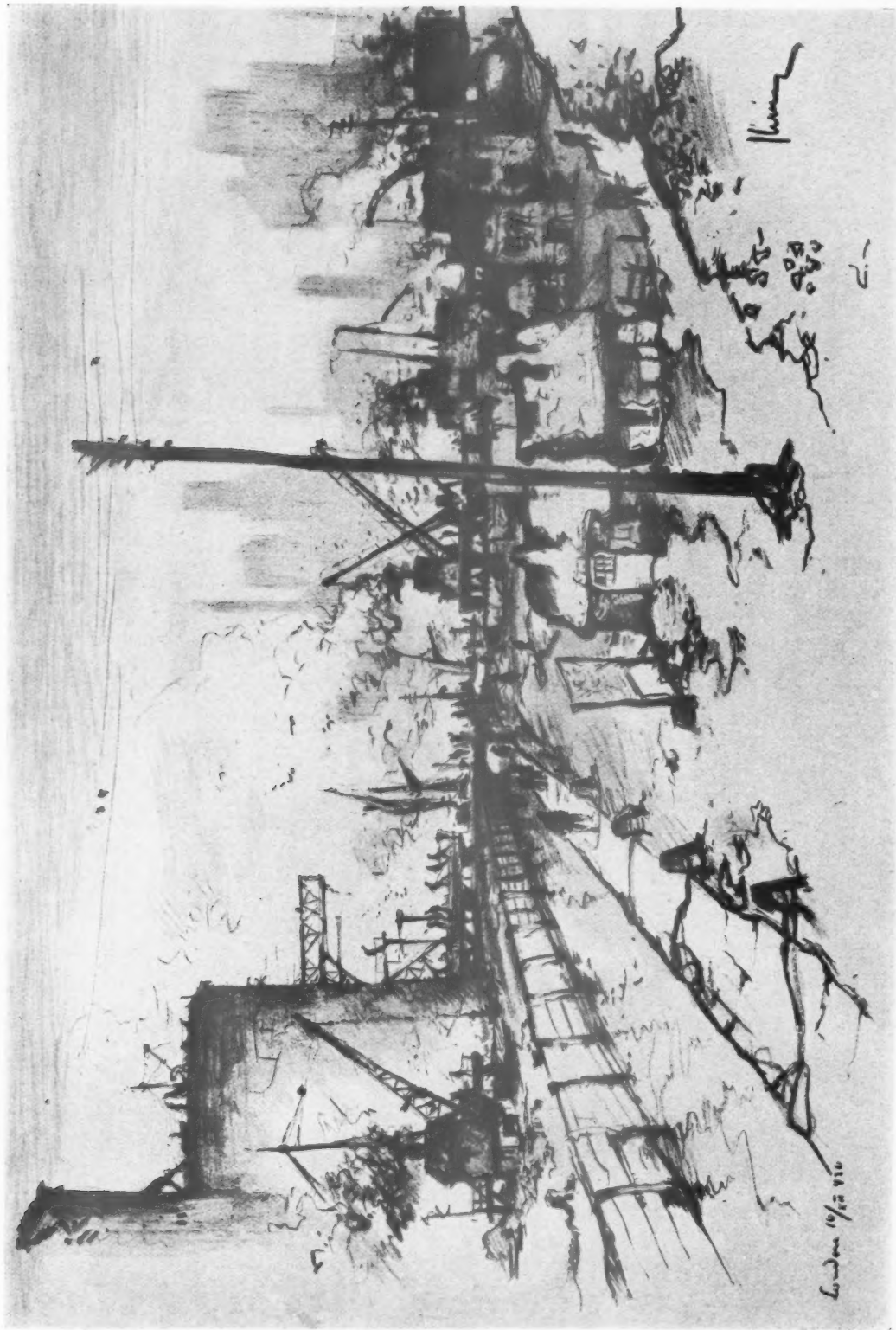
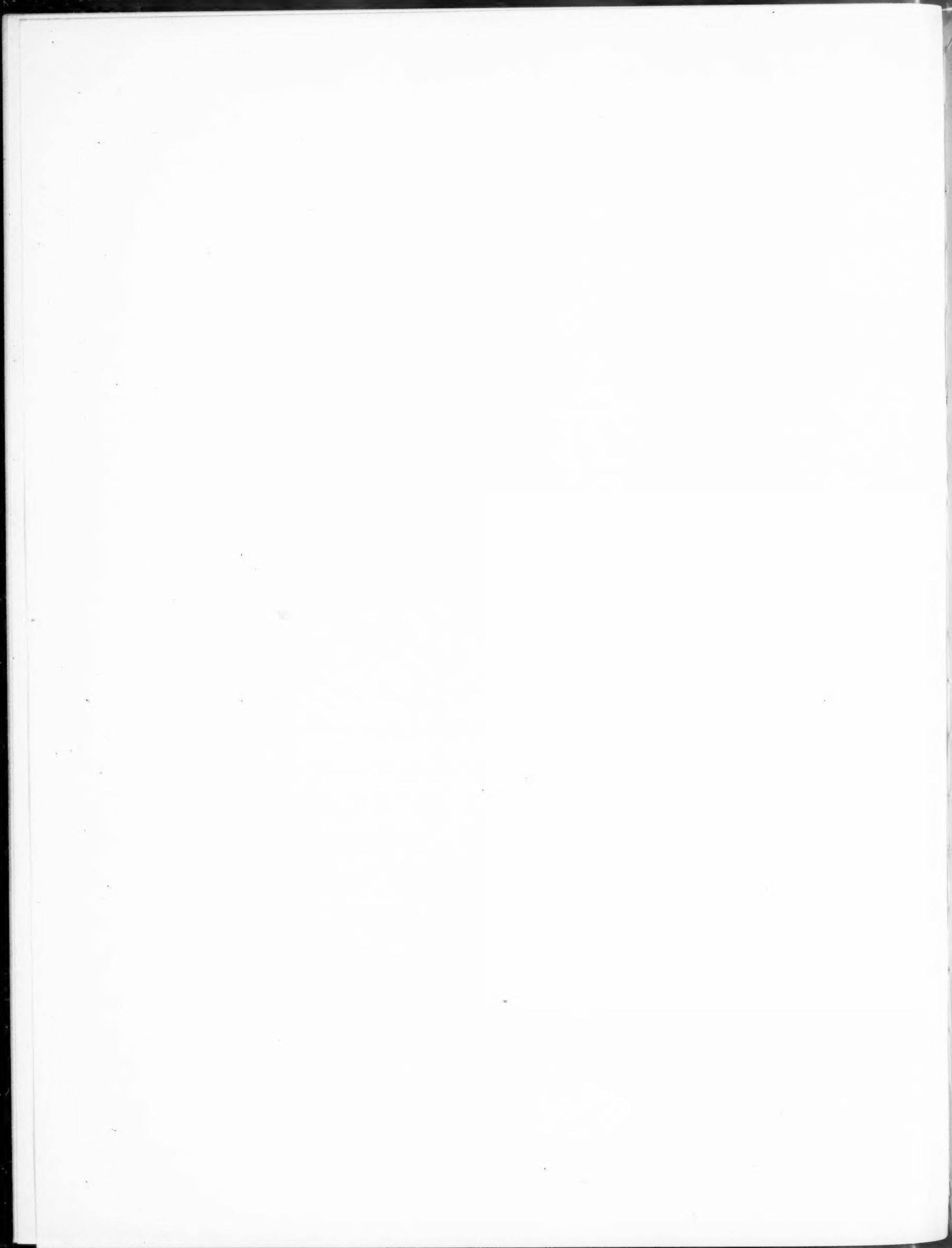


Plate V.

FACTORY IN LONDON, NEAR PUTNEY BRIDGE.

November 1921.



VLADIMIR KIRIN, LE JEUNE ARTISTE CROATE.

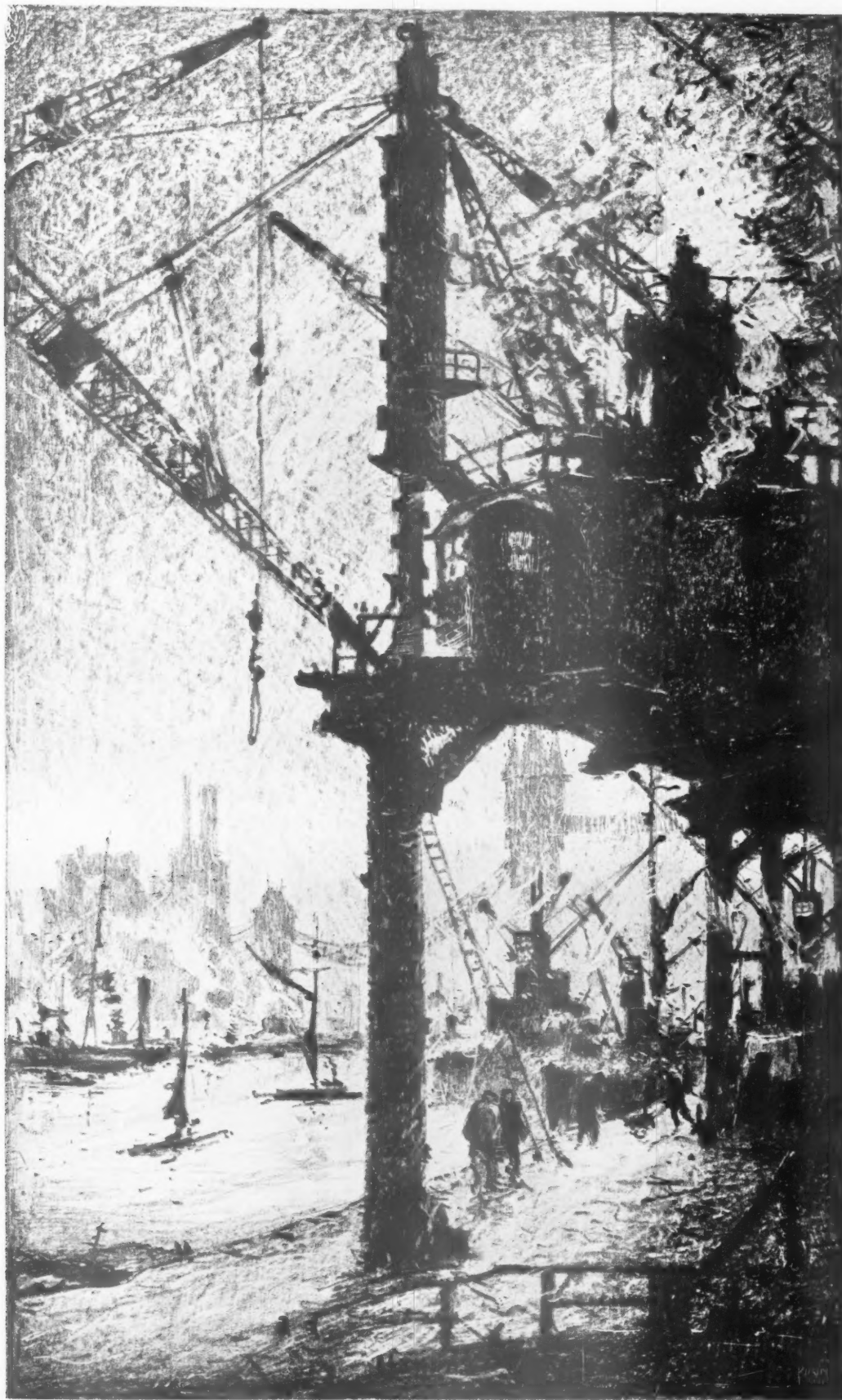


Plate VI.

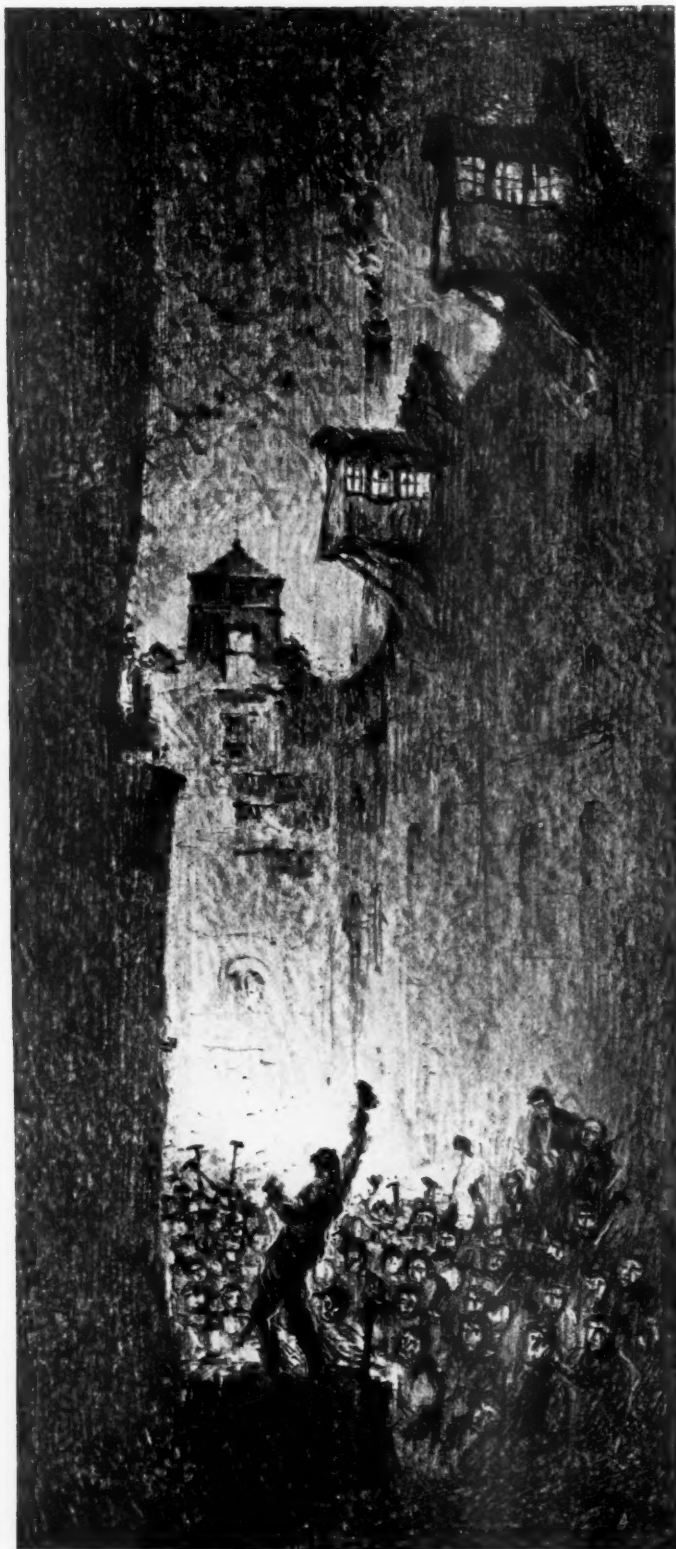
November 1921

THE TOWER BRIDGE FROM THE NORTH SIDE.





STREET NEAR THE DOCKS.



A STREET-CORNER ORATOR.